

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

MAY 10

MAY 73

FULL NAME: JANET E. TRISLER PALOUGH

DATE AND PLACE OF BIRTH: SALEM, OHIO MARCH 12,

PRIMARY MEDIA CERAMICS

ART TRAINING - Schools, Scholarships, etc.:

COLORADO COLLEGE
KENT STATE UNIV.
TRINITY UNIV.
SAN ANTONIO ART INSTITUTE
AKRON, UNIV. (B.A.)

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

OHIO STATE FAIR
OHIO CERAMIC & SCULPTURE SHOW (BUTLER)
AKRON SPRING SHOW
YOUNG AMERICANS NATIONAL (NEW YORK)
CLEVELAND MAY SHOW
22ND CERAMIC NATIONAL (SYRACUSE)

WICHITA NATIONAL CRAFTS
CANTON
MASSILLON

2 MAN SHOW MCNAY MUSEUM
(SAN ANTONIO)
2 MAN SHOW AKRON WOMEN'S
(CITY CLUB)

3 MAN SHOW ASHLAND COLLEGE

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

MCNAY ART INSTITUTE, SAN ANTONIO
KSU ART DEPT.
PRIVATE COLLECTIONS IN SAN ANTONIO
ASHLAND, CLEVELAND & AKRON

AWARDS:

CLEVELAND MAY SHOW } 1965 under Janet E. TRISLER
1962 " Janet E. PALOUGH
SOUTHWEST REGIONAL

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

ADDRESS: 1058 Woodward Ave.-
Akron, Ohio

PH. 923-6032

THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

Dear

Miss Trisler:

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME: Janet E. Trisler
(Mrs. Janet E. Palovich) MEDIA: Ceramics

DATE AND PLACE OF BIRTH: March 12, 1932 Salem, Ohio

ART TRAINING - Schools, Scholarships, etc: Colorado College, Colorado, Springs, Colo.

Kent State University, Kent, Ohio; Trinity University, San Antonio, Tex.
Independent study with Peter Lanyon, painter, Hal Riegger, potter

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

Ohio State Fair, 1961, 64 San Antonio Local, 1963, 64
Cuyahoga Valley October Show, 1961, 64 Brockton Art Assoc. National, 1964
Ohio Ceramic and Sculpture Show, Youngstown, 1963, 65
Akron Spring Show, 1962, 63, 64, 65 Wichita 18th National, 1964
Ohio Designer Craftsman, 1962
Young Americans National Crafts Ex., New York, 1962
Cleveland May Show, 1962, 65
22nd Ceramic National, Syracuse, 1962 Canton Art Inst Fall Show, 1964
Southwest Regional, San Antonio, 1962

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Kent State University Art Dept. Collection, Kent, Ohio
McNay Art Institute, San Antonio, Texas

AWARDS:

Purchase award, Kent State Student Show, 1962
Jury Mention, Cleveland May Show, 1962, 1965 1st Award, Ceramics, Cuyahoga Valley
October Show, 1964
Alice Schoolfield Award, Southwest Regional, 1962

Art Suppliers Award, San Antonio Local, 1963 Hon. Mem. Ceramics, Canton Art
Inst. Fall Show, 1964

PRESENT POSITION:

Part time instructor, Akron Art Inst.

Part time instructor, Cuyahoga Valley Art Center

Glaze consultant for Structural Stoneware Inc. Minerva, Ohio

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thankyou for your cooperation.

Ann T. Lurie
Assistant Curator of Paintings

dw

SHOW TIME

THE 44TH MAY SHOW, a pageant of work done during the past year by Cleveland area artists and craftsmen, opened at the Cleveland Museum of Art on May 16. Thousands of visitors viewed the opening of this show, as they have done each year since 1919.

The geographical scope of this exhibition includes Cleveland and the 13 counties of the Western Reserve. The purpose of the show is to give artists and craftsmen an opportunity to exhibit their creative abilities. The Museum refers to the show as a summation of Western Reserve talent—talent which rises to meet more stringent demands each year. During the years of its existence the show has attracted 2,904,750 visitors and sales have amounted to \$670,000.00.

The 443 objects exhibited this year, chosen from 2,915 entries, represent the trend in today's art as felt and expressed by the 286 artists whose work was on view.

Jurors for the show were: Robert Turner, potter; Thomas S. Tibbs, museum director; Minor White, editor; David Hare, sculptor; Harold Joachim, museum curator; and Richard Diebenkorn, painter.

John Paul Miller, Cleveland, was given the Award for Excellence in Craftsmanship, the highest May Show citation in crafts. The work of other craftsmen selected for outstanding merit is pictured on this page.

Cleveland May Show



CERAMICS MONTHLY



CERAMIC EXHIBIT includes this work, "St. George in Captivity," viewed by Melissa, 4, and Louise Palovich, 7, daughters of artists.

McNay Institute To Exhibit Ceramics

An exhibition of ceramics by Janet Trisler and George Palovich will open Sunday from 2 to 5 p.m. at the McNay Art Institute. Palovich is instructor in ceramics and painting at the San Antonio Art Institute and Janet Trisler in private life is Mrs. Palovich.

The 106 pieces exhibited, from small bowls to enormous and whimsical garden pieces, were made and fired in the institute's ceramics studio. Both exhibitors attended Kent State University.

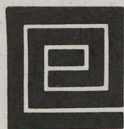
Before coming to the San Antonio Art Institute, Palovich was instructor at the Cayahoga Valley Art Center and visiting instructor at Kent State University. Both have exhibited in national shows.

A reception at the museum will mark the opening.

In the exhibition catalog, John Palmer Leeper, director of the McNay, wrote of the ceramic creations of Mr. and Mrs. Palovich: "Their triumph is many-sided; the new ceramics are

valid, authentic, original works of art; the technical achievement, in the handling of clay, glazes and firing is, in my opinion, without parallel in this region; their ceramics are in un-faillingly good taste in scale and proportion. On every level, conception, execution and spirit, they ring true."

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EVERSON MUSEUM OF ART

of Syracuse and Onondaga County, State and James Sts., Syracuse 3, N. Y. GR 4-6064

22nd CERAMIC NATIONAL—1962

REGIONAL CENTER JURY NOTICE

Name Mrs. Janet W. Palovich
 Address 419 Portland Street
San Antonio, Texas

Works Accepted:

Large Shallow Bowl (#2)

Large Shallow Bowl (#3)

Works Not Accepted:

Large Shallow Bowl (#1)

CLEVELAND MAY SHOW May 16-June 24

An important innovation marked the 44th May Show of the Cleveland Museum of Art, Cleveland (Ohio). For the first time in the history of the nation's largest regional, a separate jury was brought in to judge only the crafts. As a result, more time, attention, and technical knowledge was brought to bear in judging the entries than in the past, when only an advisor on crafts to the jury was present.

Members of the crafts jury included Thomas Tibbs, director of the Des Moines Art Center, Des Moines (Iowa); potter Robert Turner, who teaches at Alfred University, Alfred (N. Y.); and Harold Joachim, curator of prints and drawings at the Art Institute of Chicago, who also served on the jury for paintings, sculpture, and graphic arts. Selected from 2,915 entries, the May Show was comprised of 443 objects by 286 artists, and of these 180 were crafts, representing the work of 99 individuals. As usual, potters led the field, with 34 exhibitors. Enamelists were a close second, numbering 32, while those showing textiles were 12 and metalworkers, 17. Out of 31 jury mentions, the crafts won 11.

Receiving a special cash award, given each year for "excellence in craftsmanship," was jeweler John Paul Miller, member of the faculty at the Cleveland Institute of Art. His gold jewelry, often enriched with enamel

and granulation, has long been an outstanding feature of the May Shows, and his entries this year again displayed a sure sense of design, frequently coupled with rather bizarre flora and fauna themes.

Ceramics were not only the strongest in number, but also took more jury mentions than any other craft medium. Names of the potters cited are familiar, but in several cases new ideas were in evidence. Howard Kottler, who has exhibited his distinguished hand-built pots for several years, is now experimenting with brilliantly colored glazes. Charles Lakofsky exhibited an interesting vase with leaf-like patterns reserved in the red stoneware of the body against panels of gray-white glaze. Toshiko Takaezu continues her experiments with thrown and hand-built pots of heroic size. Others mentioned were Claude Conover, who makes hand-built pots in a distinctive style using impressed decoration, and newcomer Janet Palovitch, whose reduction fired stoneware bowl was notable for its evocative glazes.

Another newcomer, weaver Bita Sjoman, who was trained in Sweden, received notice for her striped blanket. In the area of enamels, a field in which Cleveland has long taken pride, Mae Conner, Charles Jeffrey, and Jean O'Hara were recognized by the jury. The only mention in silver went to Frederick Miller, for salt and pepper shakers accented with enamel. —HENRY HAWLEY

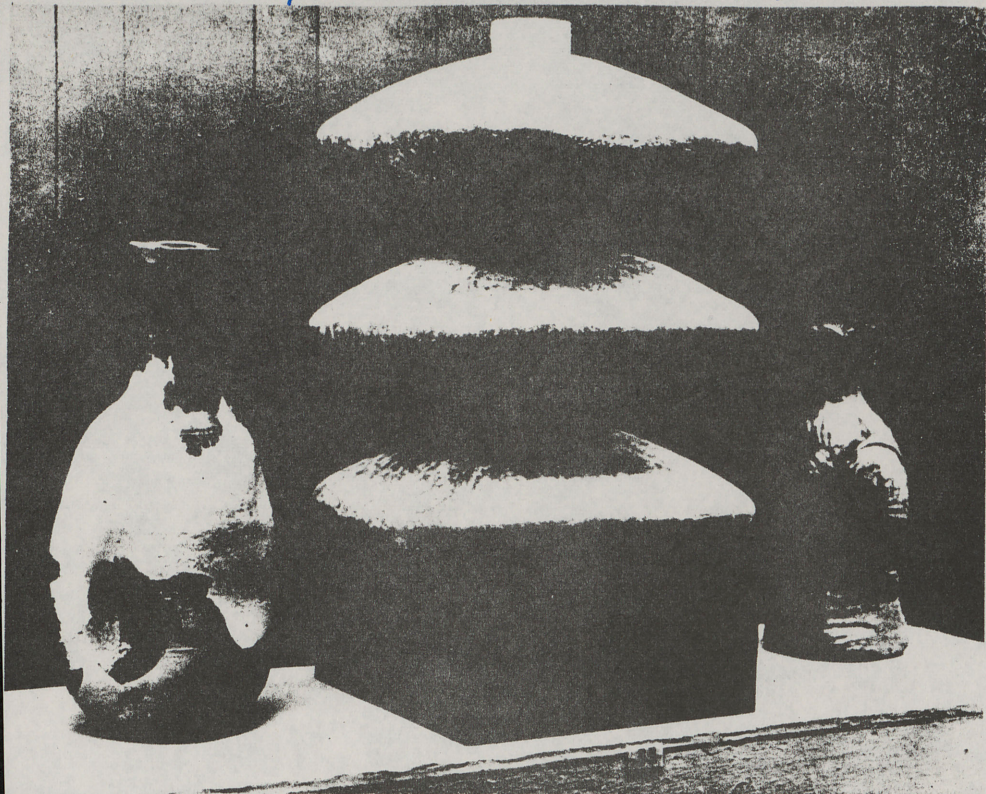
CRAFT HORIZONS

YOUNG AMERICANS

(continued from page 16) and expressive. I am convinced that this is not a fad or a superficial thing, but that the essential philosophy of Oriental pottery has soaked in deep. Basic to this attitude is a feeling for the fabulous possibilities of the materials and processes of ceramics: the warm toast color of stoneware clay, the flow of slip or glaze, or the butterlike quality of a semi-matte glazed surface. Also basic is the acceptance of form just as it "grows," and the willingness to accept clay for what it is, rather than trying to make it look like something it is not. For example, the vase by Roy Cartwright (New York) is just enough off round and slumped to give the feeling of plasticity and fire, yet it remains quite structural and forthright in shape and color. The small covered jar by Fred Wollschlager (California) is a collector's item; it is completely lacking in pretension, yet self-assured and contained. The lidded pot by Jane Palovich (Ohio) is richly splashed with color, but for once the form is a simple drum shape that can take it. The handsome covered pot by Viola Frey (California) is glazed with a magnificent iron brown, and the three or four persimmon spots on the lid form a superb color note. A covered jar by Doug Lawrie (California), done in Raku technique, actually makes use of a floral motif, yet it is one of the most complete and virile works in the exhibition. None of these pieces are imitative of Japanese pottery; rather, they are parallel expressions, deriving vitality from a similar orientation toward material and process.

The bronze vessels by William Underhill (New Mexico) pose an interesting problem for the ceramist [see cover]. Clearly, most potters today conceive of their function as makers of ceremonial pieces, ceremonial in the sense that their vases or jars are intended as conveyors of aesthetic and symbolic significance rather than as objects primarily for use. These bronze "pots" which have begun to appear achieve a sense of timelessness, of permanence, and of ritual difficult to achieve in ceramics. In this new class of objects, I believe the potters will find something against which to measure their best efforts. Several of the pieces in "Young Americans" indicate a disposition to work with extremely simple, almost elemental forms with the intention, perhaps, of stating a feeling of enduring monumentality. The jar by Frank Matranga (California), for example, presents a nearly globular form decorated with sweeping circular lines and areas which dramatically repeat the shape. And in my opinion one of the best pieces in the show is the vase by Henry Gernhardt (New York). It is unmistakably modern, but it has a timeless quality which also suggests the remote past. It is unglazed and potted with exceptional assurance of form.

YOUNGSTOWN VINDICATOR



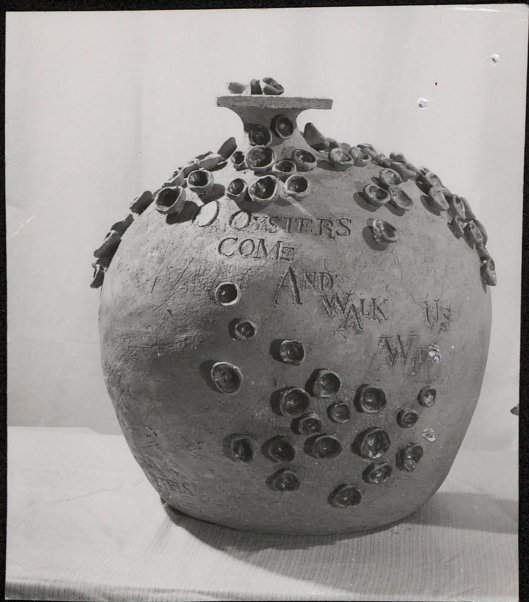
Three large experimental ceramics are (left to right) a bottle by Janet Palovich, former Ohioan of San Antonio, Tex.; a three-tier bottle by Claude Conover of Cleveland; and a sculptured vase by Jack Earl of New Bremen.



7X12' CERAMIC SCREEN

SMALL BOWLS + BOTTLE ARE
PORCELAIN

Palovich



STONE WARE

22" high

Palovich